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ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE





Dear Reader:

No patterns for Christmas, please. No kits to complete, no numbered paintings, no mimeographed sheets to color. Let's stick to our knowledge that all children are creative and that each has something of his own to say. Our job as teachers is to release the desire to express, to explore and experiment that is inherent within each youngster and guide it into suitable activities for each grade level.

Children don't need stereotyped patterns of Santas and bells and Christmas trees—unless they have come to expect them. If you have inherited such a group this year, it may take a bit of motivation on your part to wean them to a creative approach. For example, let each bring to school a small tree branch (18 to 24 inches high) supported in a coffee can filled with earth. The can may be covered with colored construction paper and the branch may be painted a bright color of tempera paint (not necessarily green). Our art activity is to decorate the small tree with original tree ornaments. These can be made from dozens of different things—metallic bottle caps, spools, large buttons and beads. A bit of paste, construction paper, glitter, sequins, paint and feathers may add decoration. No two should be alike and special praise will be given youngsters who think up new uses for old materials. Of course, this could easily lead to the construction of a large tree for the room—or the main hall—a tree gleaming with original decorations rather than the store variety.

How much emphasis should we place upon *art quality* in this type of activity? That depends upon the grade level. As in all art activities, emphasis on the final product increases with the grade level. At the primary level, we are more concerned with children learning the fun of manipulating materials and receiving personal satisfaction from the experience. But as children grow older their interests and standards change. They become more critical of their efforts and we can place more emphasis on design quality. It has been proved time and again that children at upper elementary and junior high levels have more respect for art when some standards of attainment are expected. Don't be afraid to discuss prior to an activity the qualities that should be present in a successful project. This need not limit the amount of creative effort. Indeed, it will whet imaginations and bring more satisfying results for both student and teacher.

You will find several ideas for original Christmas activities in this issue of *Arts and Activities*. Adapt them to your own needs. You may not find it desirable or possible to produce such a large plaster bas-relief as that produced in Mr. Hartley's junior high art class, but the same principle can be used on a smaller scale. And we predict that classrooms all over the country will be charmed with the intriguing "God's Eyes" which have proved so popular in Constantine Aiello's art classes out in Taos, New Mexico.

Merry Christmas!

F. Louis Hoover

SHOP TALK

"Nilec" is the trade name of a two-harness table model loom that gives teenagers an excellent introduction to weaving. It can weave any fabric up to 14 inches wide in any two-harness loom technique. NILEC operates with a crank at the top, the harnesses sliding in grooves. It is set



up by the same method as used for the larger models, thus increasing its educational value for beginners. The loom is equipped with 240 standard nine-inch wire heddles and a standard 4 1/4-inch, 15 dent steel reed. More heddles may be added and reeds of all sizes are available. Additional equipment includes one drawing hook, two flat shuttles and canvas aprons for the beams. Priced under \$30, NILEC is solidly constructed of red birch with basswood harnesses, cast iron wheels and steel dogs. For more information, write No. 215 on your inquiry card.

A place for everything and everything in its place means that you need at least one set of FLEX-FLO dispenser bottles. These are 12-ounce squeeze bottles made of translucent plastic (color shows through) to hold



classroom supplies of tempera or other liquids. Packed 12 to a set, FLEX-FLO dispensers have a dozen uses in the arts and crafts room as well as in the classroom. For more information write No. 216 on your Inquiry Card.

Seeley's famous catalog, "Everything For the Ceramist," is out again and don't wait to get yours! The remarkable thing about catalogs published by really creative art supply houses is that they contain almost more pages of instruction on techniques than price lists. This is certainly true of SEELEY'S. There are pages and pages of data under such headings as "Packing the Kiln", "Glazing", "Clay", "The Art and Application of Copper Enameling" (This seven-page section breaks down into two pages for beginners and five pages of advanced instructions!) and on and on for more than 50 information-packed pages. To get your copy write No. 217 on your Inquiry Card.

For the first time in their 30-year history, The Reliance Pen and Pencil Corporation has published an all-inclusive illustrated catalog, describing in detail every item they manufacture. Included are wide selections of black and colored lead pencils, specialty pencils, Quillettes, retractable

ball point pens, erasers, penholders, rubber bands, type cleaners and numerous other school implements. This 32-page, two-color catalog is available free if you write No. 218 on your Inquiry Card, making sure to include the name of your school.

Another valuable catalog comes from Cleveland Crafts, an important school supply house with warehouses in Chicago, New York and Cleveland that assure immediate reliable service when you order. What can you get from them? Among thousands of items, this catalog lists flame-resistant, non-stretchable vinyl coated lacing (for bracelets, leather lacing, etc.), braiding accessories, scrap leather, leathercraft tools and accessories, bulk 40-gauge copper, aluminum discs for hammered ashtrays, bowls, etc., beads, raffia, mosaic tile—50 pages of craft ideas that are yours if you write No. 219 on your Inquiry Card.

More concentrated in its appeal if you're working on ceramics is T. H. GREENWOOD'S catalog. Again, its pages are crammed with instructional data on underglazes, glazes (gloss, matt, crackle, brocade, spill, speckled, crystalline), clay, glaze stains, overglazes. We particularly like the large type in this catalog—it's easy to read and ordering instructions are concise. To get your copy write in No. 220 on your Inquiry Card.

The little red schoolhouse is fast falling prey to jet-age streamlining. One of the most traditional classroom props to go modern is that little old wooden seat, now



replaced by a scientifically-designed plastic model that refuses to be a schoolboy's ally in carving, doodling, etching and squirming. According to the AMERICAN SEATING COMPANY, the new chair made of high-density polyethylene is virtually as indestructible as iron, yet supple enough to conform to body weight and positively contemptuous of pen knives. The last word in comfort, the chair was designed in consultation with an orthopedist to be sure that it encourages correct posture. For data on (continued on page 40)

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METAL ENAMEL

Versatile VERSA-COLORS—the easiest, smoothest of all colors for permanent decoration on glazed pottery and metal enamel! Choose any method—free brush, stencil, air-brush, silk screen. 8 concentrated, oil base, semi-fluid colors in handy tubes: red, orange, yellow, green, blue, brown, black, white. Mix for shades and tints. Quick fire decorated pottery to 1328° F., metal enamel for 1 1/2 minutes in preheated kiln. Semi-opaque colors have a brilliant sheen. A tube of long lasting color, \$1.00.

For silk screening glazed tiles, order Versa-Color Kit No. 1: 8 full size tubes of color, assembled screen with 12XX silk, 2 tiles, stencil film, adhering liquid, squeegee, stencil knife, instructions. Kit complete \$11.50.

Write for Catalog 44

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ARTS AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Vol 44, No. 4

DECEMBER, 1958

ARTICLES

"Boldly from the Background..."	W. D. Hartley	6
God's Eyes	Constantine Aiello	10
A Place for His Head...	Floy E. Dentler	12
Yesterday's Newspaper Makes News!	Edith Brockway	14
A Class With a Festive Air	Reinhold P. Marxhausen	17
Life Class in High School	John Laska	20
The Mobile Experiment	Anne Forman	28
Insects Steal the Show	Jean O. Mitchell	30
Boy Meets Bird	Louise Wilson	34

DEPARTMENTS

The Editor's Desk	3
Shop Talk	4
Junior Art Gallery—Beverly Hatfield	18
Art Appreciation Series—Fra Angelico	26
Professionally Speaking	Alex Pickens 36
Books of Interest and Audio-Visual Guide	Ivan E. Johnson 38

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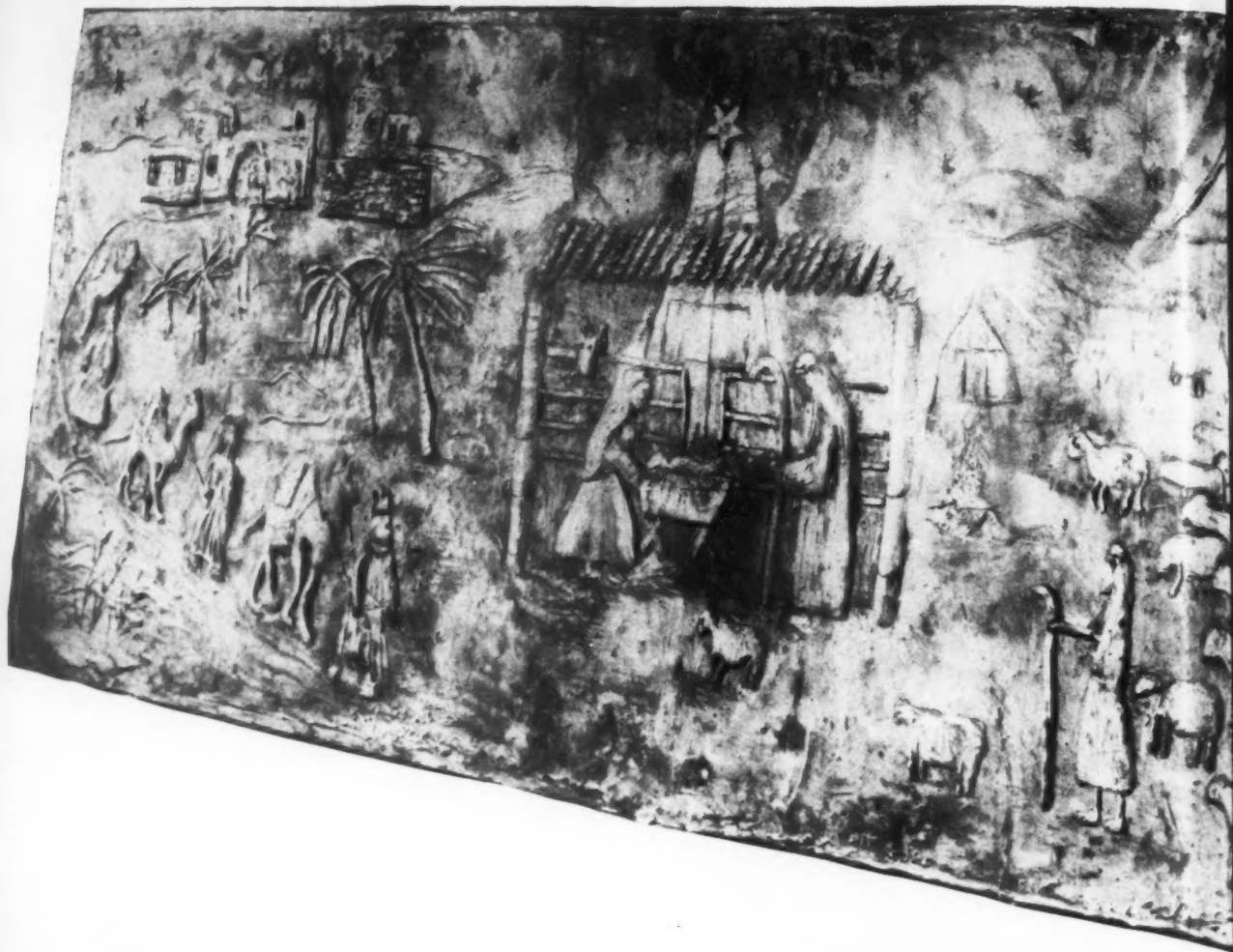
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Monotonous rolling of clay "rug" takes week of pounding, beating, smoothing. Then students scoop out negative images according to design.





“Boldly from the background...

... every texture, every fingerprint came out sharp and clear. My first sight of our plaster Nativity scene was undoubtedly the greatest moment in my years of teaching.”

By W. DOUGLAS HARTLEY
Art Teacher, Metcalf Elementary School
Illinois State Normal University

The suspense was almost insupportable. A group of our eighth-grade students had worked a full month making a Christmas relief and the time had come to “lift the lid”. We had no idea what would be underneath. The result was to be a 500-pound failure or a quarter-ton success. Everyone in the room literally held his breath as the men lifted the plaster casting.

From the beginning it had been experimental. When the idea came up for making annual Christmas decorations for the school, we all felt that we wanted something *to keep*. We were all a little tired of making Christmas things that would be relegated to the wastebasket or washed off the windows when Christmas was past. Why not, somebody asked, make a permanent Nativity scene that would be worth showing year after year? Why not?

When we decided that it was worth a try, we felt our way from the germ of the idea to the actual unveiling. We agreed that anything as important as the Nativity deserved monumental treatment and we chose an area 4x12 feet as the size. It was biting off a great deal, perhaps more than we could actually chew.

The first step was to get a design. Taking a sheet of paper of the same proportions as the proposed bas-relief, the students made



In crucial last stage, covering 48 square feet of clay mold with uniformly thick plaster coating to fill deep places, cover flat, takes 20 students several days.



Finished bas-relief—all 500 pounds of it—is monumental, unwieldy, but permanent, and source of great pride for young makers and their teacher. Right side of cartoon (on floor) compares with left side of plaster casting.

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While search goes on for place to mount Nativity scene (it is internally reinforced with chicken wire and long steel rods) students lovingly brush off excess clay powder.

drawings of the scene we planned. When the most promising had been decided on, we enlarged it (by squares) until we had a cartoon or sketch that measured the same size as the final work.

The second step was monotonous, frankly: rolling out on the floor a 12x4-foot area of clay in which we planned to incise the scene. For a week the students painstakingly rolled, pounded and beat the clay, until finally we had filled the area with a "rug" of flat, smooth clay about an inch thick. We were then ready for the real art work.

The full-sized design was placed over the clay. With pencils, we punched holes through the paper along the lines in the picture. When everything was punched in this fashion, we removed the design. Connecting the holes together, we had the original scene reproduced in the soft clay base. At the end of each working period, we covered the clay with damp cloths and plastic coverings to retain the moisture in the clay and keep it workable.

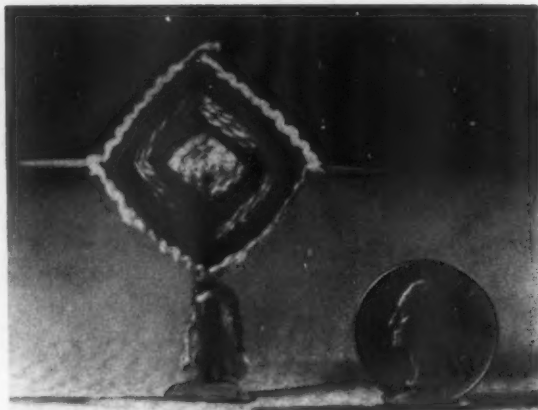
Our plan called for modeling in reverse. Since we wanted the figures to project out from the background, we realized that they would have to be negative images in clay. So we went about with spoons and sticks to dig out every figure, every camel, every sheep and blade of grass that would

appear in the picture. Often we had to stop and think hard whether we needed to dig deeper or less deep to make an arm or a head come out as it should. It was difficult but very exciting. After four or five days, we had finished the digging and scooping. Our scene was complete.

The final and crucial stage was covering the clay "picture" with molding plaster, a uniformly thick coating which, when dry, would fill in the deep places as well as cover the flat and reproduce in reverse the picture we had dug out. It took 20 of us several days to mix enough plaster to cover the 48 square feet of clay. We used buckets, old wastebaskets, garbage cans—anything we could get that would serve as a mixing vessel.

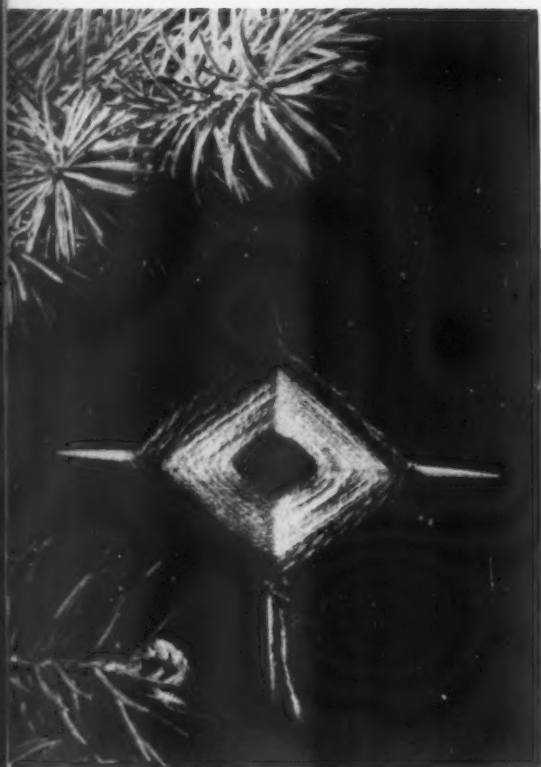
We mixed the plaster by filling the container half-full with cold water. Dry plaster was then sprinkled into the water until it no longer sank below the surface. That is, a small "island" of plaster appeared in the water like a volcanic island in the ocean. When this happened, we had enough plaster for the amount of water used. This was stirred gently until it became a thick, creamy mixture, free of lumps. This was carefully poured over the clay scene.

(continued on page 39)



GOD'S EYES

Stunning in its simplicity, Huichol Indian device stimulates research into life, art of originators, moves upper elementary students to make their own.



Students quickly see ways to get variety in design, alternating colors, width of bands. Each new color is started as first one was.





Starting with two straight twigs crossed at centers, yarn goes around spoke in clockwise direction, spans space to next spoke, goes around once clockwise, and so on. Yarn is gently kept taut; successive rounds must be kept close together.

By CONSTANTINE AIELLO

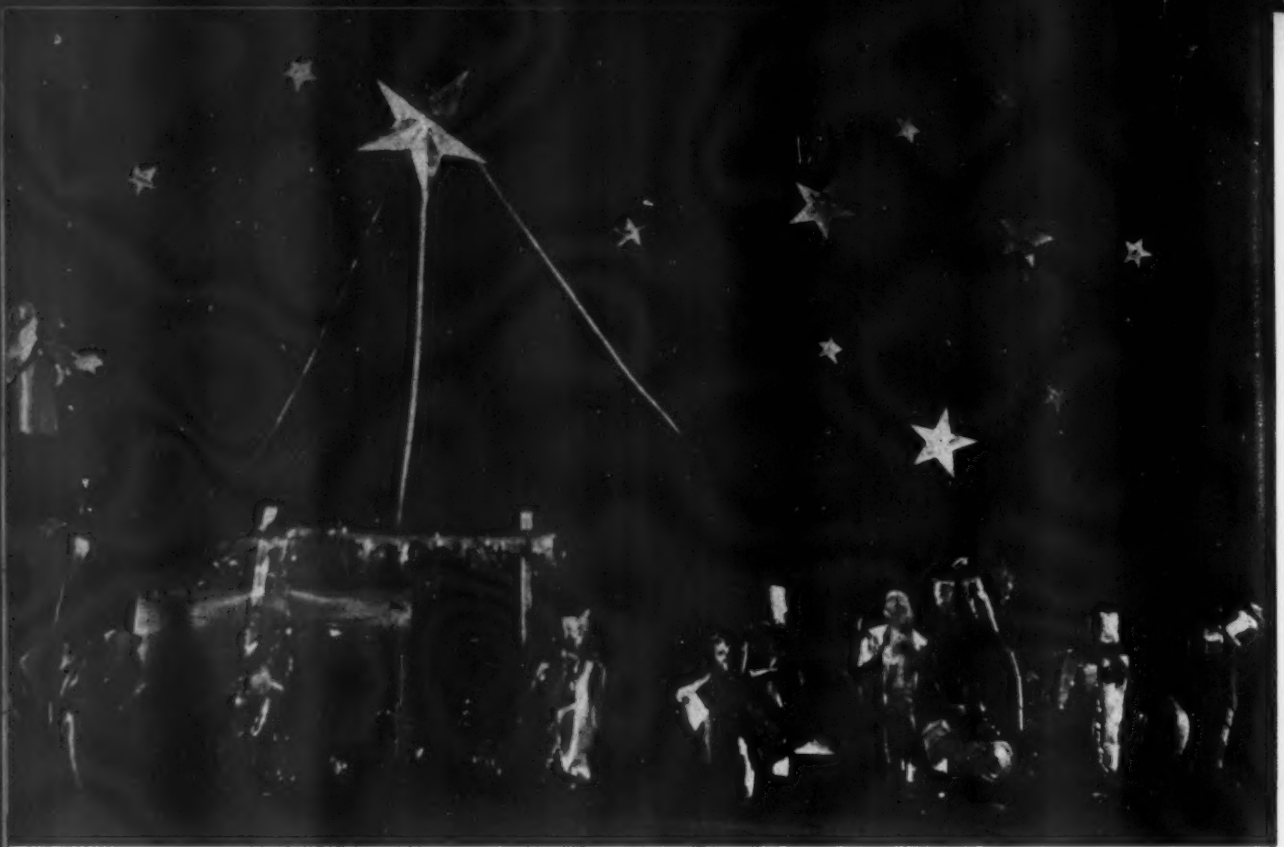
Art Supervisor
Taos Municipal School
Taos, New Mexico

The Huichol Indians of Nayarit, Mexico, gave us the inspiration for these stunning spots of color. They call them "God's Eyes" and use them as protective symbols in their houses as well as in tribal and religious ceremonies.

As is so often the case in art, the utter simplicity of the God's Eye adds to its wonder. Made from twigs, reeds or bamboo strips with colored yarn and/or string, the bright diamond-shaped creations may go on the Christmas tree at holiday time or into mobiles at any time of year.

To make a God's Eye, cross two straight twigs at their centers. Starting at any spoke near the intersection, wrap the yarn around the spoke, moving clockwise. Span the space to the next spoke and wrap the yarn once around it clockwise. Continue the wrapping process from spoke to spoke, gently pulling the yarn taut and keeping the successive lines close together.

This activity stirred great interest among our upper elementary students. Once they had seen samples of the God's Eye they were moved not only to make their own but to learn about the Huichol Indians, their art and their way of living. Thus "God's Eye" led the children into new fields of learning. •



Stylized creche owes liquid brilliance to tin cans from which it's made. Only tools needed are tin snips, pliers, files and punches.

A Place for His Head...

By FLOY E. DENTLER

Art Teacher, West Senior High School
Rockford, Illinois

Metal such as tin gives us an interesting transition from paper sculpturing to experience with a rigid material. Moreover, the designing and construction of a project made up of various units offers an opportunity for many students to participate and many possibilities for ingenuity and experimentation.

Empty tin cans in many sizes are readily available from homes of the members of the class. Larger sizes usually come from the school lunch rooms. Since some of the cans are lacquered with a gold finish, variety in color is possible. Tools needed are few, and most art departments have them: tin snips, pliers, files and possibly a punch.

Much freedom may be given the students in designing various units. Each one may select the particular group he's interested in. On whichever phase of the creche he wishes to submit plans, the original experimentation may

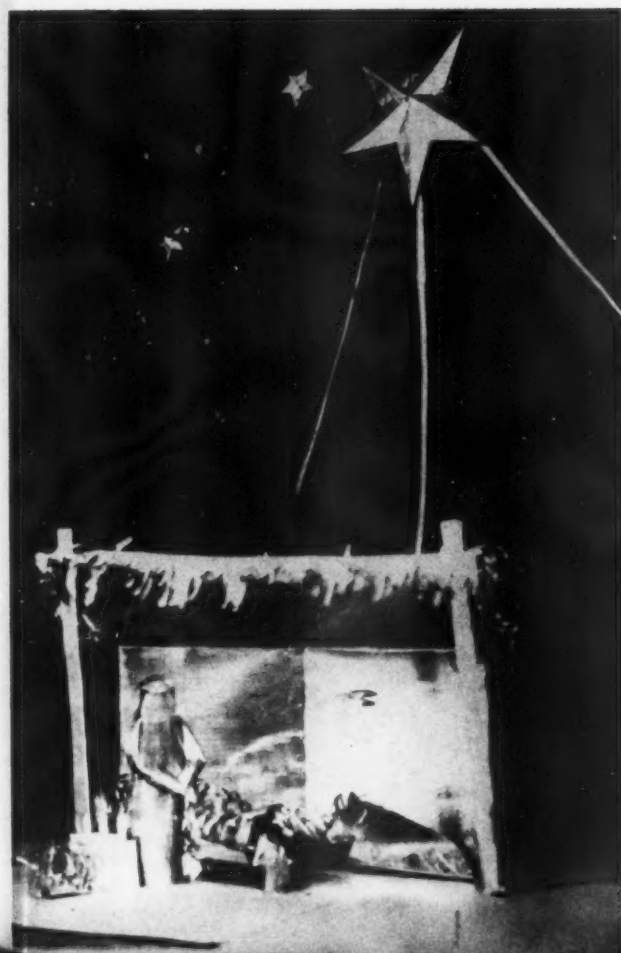
be done with heavy construction paper. Then after the basic ideas are decided on, they may be executed in the metal.

Cans in sizes two or three are adaptable for the construction of such figures as Joseph, Mary, the Wise Men and the angels. The natural contour of the cans may be utilized as a means of support for the figures. After the foundation plans for the figures are completed additions such as crowns, wings, beards and capes may be added. A bend here and there or a slot through which these accessories may be slipped will hold them together. Some of the capes and mantles may be made from circular pieces of the cans and then folded to represent pleats to add variety and interest to the designs.

Large cans may be flattened out and used for the construction of the stable and

(continued on page 37)

Wise Men and shepherds wear tin shaped, folded, pleated as if it actually were cloth! Number of units in creche make it possible for many students to participate.



Can tops slashed, snipped at edges form palm fronds. Note curled tin in tree trunks. Left, narrow strips slashed in random fashion fall naturally into curls, represent straw, grass.



First-graders draw circus objects in heavy crayon on top of six sheets of newspaper. Any subject suits activity.

As dead as yesterday's newspaper? Activity gives lie to commonly-heard quip. Here is art material that's abundant and easy to get.

By EDITH BROCKWAY

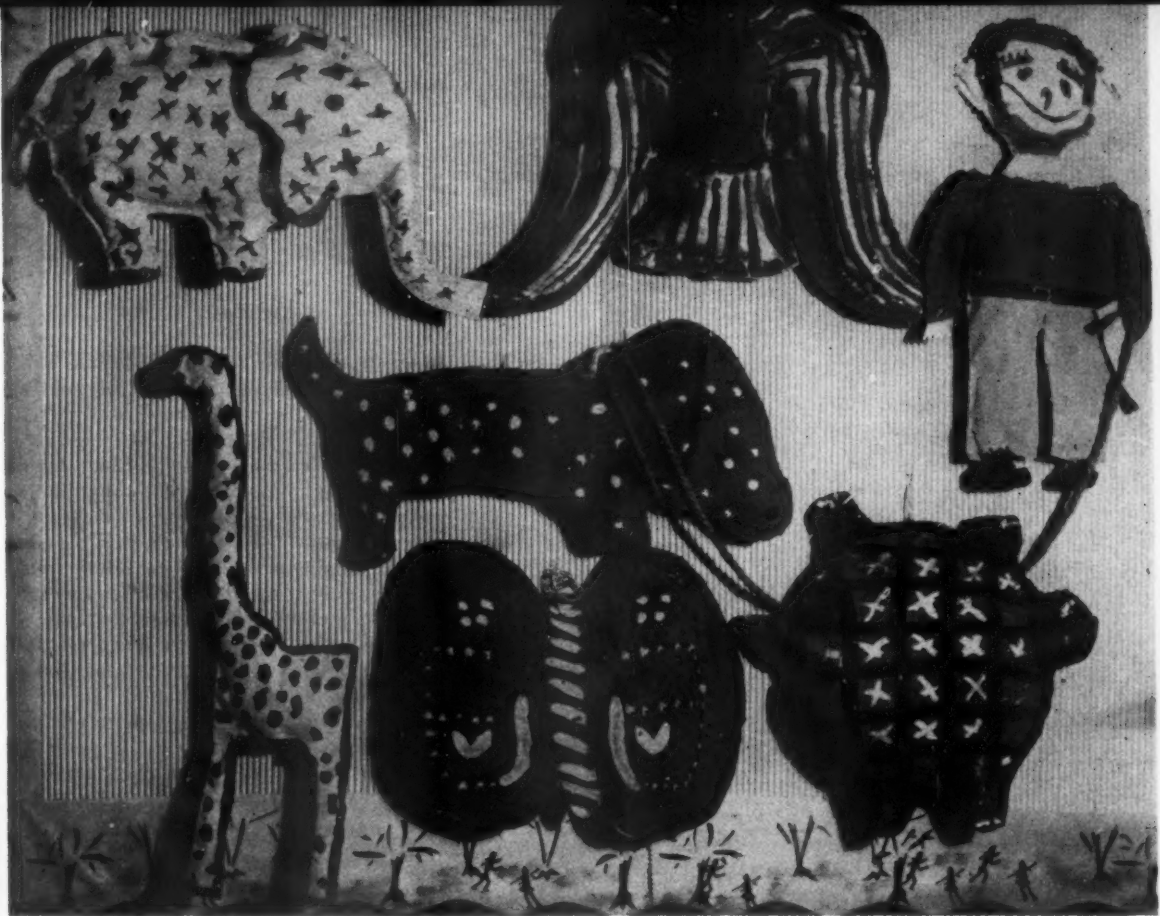
Yesterday's Newspaper Makes News!



In drawing stage, student takes care to keep legs and arms large so that they won't tear when stuffing goes in.

Figure or object (in this case, beet) is cut out on margin of half-inch or more allowed beyond outline.





Stuffed animals, birds, fish, people—even vegetables—lend festive atmosphere to room. This simple method of forming objects easily ties in with any subject class is studying.

Stapling sheets together may need adult help. Legs and arms are stapled, stuffed first, then stapling proceeds on body.



The abundance and availability of old newspapers make them one of the most inexpensive and versatile of art mediums. Students of the Decatur, Illinois, elementary schools have filled their rooms this year with stuffed animals, vegetables, fish, birds, insects and human figures, all made from newspapers.

The process for making a stuffed animal is a simple one. First come the paper and the idea. Perhaps the class has been studying about the circus or a vegetable garden or the zoo. They look at pictures; they make some sketches on the blackboard to get the general shapes and sizes of the objects they're going to make. Then each child is given enough newspaper to make six thicknesses, three for one side of his animal or clown, and three for the other. On the top layer he draws the figure in a heavy black crayon line. Legs and arms must be large so that they can be stuffed without tearing.



Child stuffs wads of newspaper between sheets until section is fat and plump, continues until whole figure is stuffed.

After the drawing is completed the cutting begins. All six sheets must be cut together a half-inch, or more, outside the line of the drawing. After it is cut out, the lower half of the object is stapled at one- or two-inch intervals along the black line of the drawing. Scraps of newspaper are now wadded into little balls and stuffed between the six sheets within the stapled area. Legs and arms are secured first as they must be stuffed ahead the rest of the figure. First-graders need help with the stapling but the older students can handle this operation by themselves. Stuffing and stapling continues until the figure is well filled out.

Now it is ready to paint. All sides of the object are painted with a liquid tempera solid color. When this coat is dry the features and details are added and another colorful creation is ready to be mounted on the wall. •



Final step is painting, first with solid color (using liquid tempera). When first coat is dry, remaining design and decoration depend on each student's initial idea.

A Class with a Festival Air

By **REINHOLD P. MARXHAUSEN**

Department of Art, Concordia Teachers College
Seward, Nebraska

Christmas time is bright, gay and glittery. It's a time when children love to construct three-dimensional forms—whether to hang on the Christmas tree or to depict the wonderful story of the Nativity. This means that the classroom needs bright, glistening materials and colors, and if the art supply budget is low, there are some ready-made forms and sources for gay papers that ought not to be overlooked.

Various container corporations design beautiful boxes. These are wonderful beginnings for houses or buildings or even mobile forms.

Many stores use fake boxes for window display and when the display is removed these like-new boxes may be had for the asking. Breck hair preparations, for example, come in beautiful gold boxes of various sizes. By stringing a series of these (like a string of beads) a student may make a nice mobile form. The shiny gold facets reflect light all around the room. A blunt instrument will emboss or engrave designs on these gold planes, or other papers or material may be pasted on. The boxes themselves may be cut up and reconstructed to make glittering stars or other forms.

The distillery industry each Christmas produces gift-wrapped cartons for their products. The designs change from year to year and these empty display cartons can be obtained and saved for use the next year. (Fortunately, the brand names usually appear on a separate cellophane wrapping that may easily be removed to expose a wonderful sheet of paper foil for use in Christmas decorations or even for wrapping packages.)

It takes a little forethought, but these are sources to keep in mind for Christmas materials. Save boxes this year for art projects next year.



Classroom glitters when light reflects from gold planes of bead-strung boxes.



"Ready-made" art supplies such as display boxes (saved this year for next Christmas) go into sparkling mobiles, bright-colored ornaments.





JUNIOR ART GALLERY



In taking Art Elective this year I have been free for the most part to choose what I would work on. For one of my projects I decided to do a madonna in embroidery and appliqué. I thought that this would be interesting as last year I had done a large embroidery.

I looked through books and magazines to see how this same subject had been handled by famous painters and also how they had used the madonna idea in tapestries.

After studying these pictures I made a drawing of the size I planned for my madonna to be. Later I transferred the drawing to burlap. When this was done I gathered pieces of yarn, cloth scraps and beads to fill in the drawing.

As I worked I made many of the decisions about what to use where. As work progressed I became more and more interested in what the finished work would look like. It took quite some time to make, but it was an enjoyable experience.



Beverly Hatfield

Age 13, Grade 8
Gottschalk Junior High School
Louisville, Kentucky



Life Class in High School

Opportunity to draw from life carries two rewards: students gain skill and confidence in their drawing and increased poise in their modeling.

By JOHN LASKA

Department of Art
Indiana State Teachers College
Terre Haute, Ind.



Most of us recall with gratitude the training we had in life classes in drawing and painting. It is a valuable part of the formal academic training offered to the painter and to the art teacher. I recently enjoyed a revival of some of these experiences by introducing the costumed figure in my high school general arts course. We spent two weeks on figure drawing leading up to composition painting using student models in costume.

We started on simple poses with the model standing on top of my desk. It wasn't too long before the class members were getting into the mood of both rapid sketching and posing. The results in both areas were awkward at first, but within a week the students had gained confidence and skill in their drawing and considerable poise in their modeling. Some pupils had to overcome a serious shyness to pose in front of the class. The experience gave everyone important learning in social behavior.

With increased self-confidence and growing technical skill, we began to experi-



© M. J. P. P. P.







ment by adding props to the pose. Using a child's borrowed gun and holster set and a cowboy hat which we made from paper we spent one day developing a composition on the cowboy theme. We improvised a horse by using two chairs and a clothes tree. This spirit of improvisation helped us develop other compositions using more than a single figure. We changed our medium frequently in order to find new ways to work. As the sessions progressed students learned to prefer one medium over another. By the second week the class had arrived at a stage of maturity that permitted longer studies and exercises. The pupils required less and less attention from the instructor and were arranging their own compositions.

After each day's class I collected the students' work and spent some time reviewing it. My suggestions for the im-

provement of a composition were enclosed on sheets of newsprint paper. Sometimes I made drawings explaining some of the structure of the human form when the pupils seemed to be having difficulty. These usually were drawings of the front, side or three-quarter views of the eyes, mouth, nose, the hands and the feet. The problems were widespread enough to cause me to develop large drawings of these sections on 24x36-inch poster board. These were referred to by the class when needed.

The culmination of our work came when we spent one week on a single pose. I constructed a paper bird and contrived a ring that served as the creature's legs. The ring fit the finger of our girl models who were posed feeding the bird. We alternated models every 15 minutes. The young artists primarily worked with pastels.



Since I had a student teacher working with me, I spent some of my time drawing and sketching alongside my pupils. Later I used these drawings to develop paintings of my own. I use this technique as a motivating device and to demonstrate, by example, the application of our classroom experiences to serious creative work.

Sometimes our young artists find some of the structural passages in a painting difficult to solve. In some cases the demonstration helps to develop insights into the ways that these may be solved by analyzing my work as well as each other's. This is particularly true when the students observe that I do not concentrate on an isolated area but that I develop the composition on the entire page. It is also an excellent and convincing way to indicate ways to organize color without the usual concentration of local color that is typical in the work of adolescents.

We used a harlequin juggler for our second composition. I suspended three rubber balls on strings. These were fixed to a second string tied between two clothes trees. We constructed a three-cornered paper hat and painted an all-over design of diamond shapes on the hat. We used the boys as our models. The pupils selected their own material and were quite independent of the instructor. Again I worked along with them.

The results are observable in the illustrations with this article. The students had made *(continued on page 42)*





It has been said that Italy has produced more great painters than all the rest of the world put together. Especially was this true during the Renaissance—the period of revival of interest in the arts that characterized the 14th, 15th and 16th Centuries.

Florence was then a city of wealth and the Florentines were the proudest people on earth. They delighted in all forms of art. Top-ranking artists were well paid and their work was much sought after.

In those days artists were not taught in schools. When a boy decided to become a painter (girls weren't permitted to study art) he was admitted into the shop of a recognized master. First he was put to work as a janitor or errand boy and then he was taught the skills and techniques he would need. He worked long and hard, but when it was over he was ready to join the guild of painters and to practice his profession.

Fra Angelico was a painter of this period. Born in 1387 in a small town not far from Florence, he entered the Order of St. Dominic to become a monk when he was 20 years old. But he was also interested in painting and while we do not know the master under whom he studied, he learned well the secrets of color and composition. Because he was highly religious himself, his subjects were always religious. Perhaps more than any other painter of the time, he was the painter of the Gospels.

Between 1440 and 1450 Fra Angelico produced some of his finest frescoes in the Florentine monastery of San Marco. There he painted sacred scenes in each monk's cell and at the ends of the corridors.

It was not long before he had achieved an extraordinary reputation. His fame spread all over Italy and he was called by the Pope to work in Rome. There he produced many fine works of art before he died at the age of 68.

Madonna of Humility is one of Fra Angelico's great masterpieces. It was painted in tempera—in some ways a more difficult technique than oil because the pigment is mixed with yolk of egg and dries quickly, thus making correction difficult. The tempera technique lends itself to simple areas of color and simplicity of modeling but calls for a high degree of craftsmanship.

Madonna of Humility
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Mellon Collection

THE MOBILE EXPERIMENT



Fourth-graders discuss balance and movement in space first, then make mobiles from textural materials found in scrap box. Girl at right holds construction on Egyptian theme. See the pyramid?



Once you've hung mobiles, every breath of air that passes through classroom brings new appreciation of sculpture in motion.

By ANNE FORMAN

Art Consultant, Sunrise Park School
Wantagh, New York

Mobiles in the classroom—responding to every air current—give us the simple but basic joy of watching free natural movement within the confines of four walls.

Leonardo da Vinci, 'way back in the 15th Century, was fascinated by mobility in nature. He filled his notebooks with sketches of birds in flight, leaves blowing in the wind and engineering devices characterized by mobility. Alexander Calder, this century's innovator of mobile design, has given us a new dimension in art through his interest in balance, movement and space.

Mobiles have a direct application in the classroom with tremendous appeal to the natural curiosity of children. Making the constructions involves problem-solving and creative thinking for each individual child. The forms may range from the most abstract to highly realistic and they may easily be related to any area of the curriculum.

First- and second-graders can make mobiles such as those pictured on these pages using reeds or paper sculpture. Reed joined with Scotch tape forms the basic structure. It's an easy material for young children to use since it is flexible and yields to their slightest wish. This pliability lends itself to experimentation and does away with their fear of "doing something wrong". Shiny metallic paper forms may be pasted on.

The fourth-graders' mobiles grew out of discussion of movement in space and balance and their curiosity about textural materials in the collage box—wire, sponge, yarn, string, plastics, metals, wood, fabrics, shells, buttons, cork, ribbon and cotton. They decided to organize a variety of textural materials into constructions that would achieve mobility in space through balance.

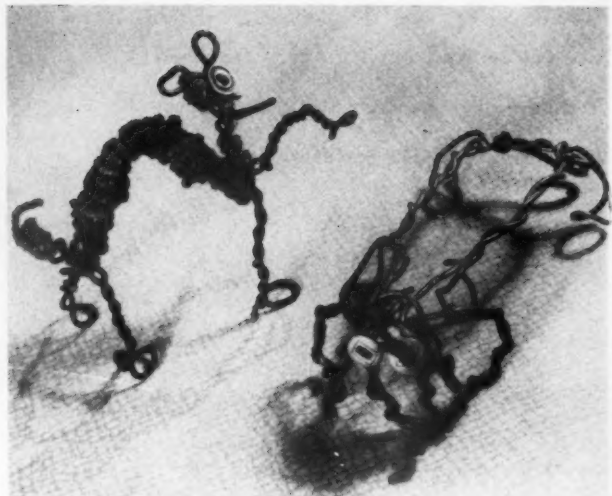
The mobile experiment gave these children one of today's most important learnings. The activity demanded creative problem-solving in a situation where the only answer lies in original thinking, experimentation and organization. ●



Students of any age, even first- and second-graders, can use paper sculpture for making mobiles. Hanging from light fixtures are some second-graders made after experimenting with construction paper, rolling pencil curls, punching holes, cutting zig-zags, folding.

Reed lends itself to light airy mobiles and it's an easy material for young children to use. The accent shapes are metallic paper.





INSECTS STEAL THE SHOW

Fourth- and fifth-graders work with coated wire, mesh, buttons, cork, etc. Their attention had been directed to animals but materials seem to insist on going into variety of fantastic insects.





By JEAN O. MITCHELL

Instructor, Department of Elementary Education
University of Florida
Gainesville

When children of the Melrose Park Elementary School in Lake City, Fla., started to work with wire sculpture, their art supervisor, Beulah Longaker, directed their attention toward animals, but before long the children were looking closely at some newly-mounted insects in their science display.

Apparently the wire they were working with reminded them of antennae and the numerous thin legs of butterflies and bugs. Pieces of plastic and wire screen seemed to suggest wings. When one child gets a bright idea and the teacher is enthusiastic, the other children quickly jump on the



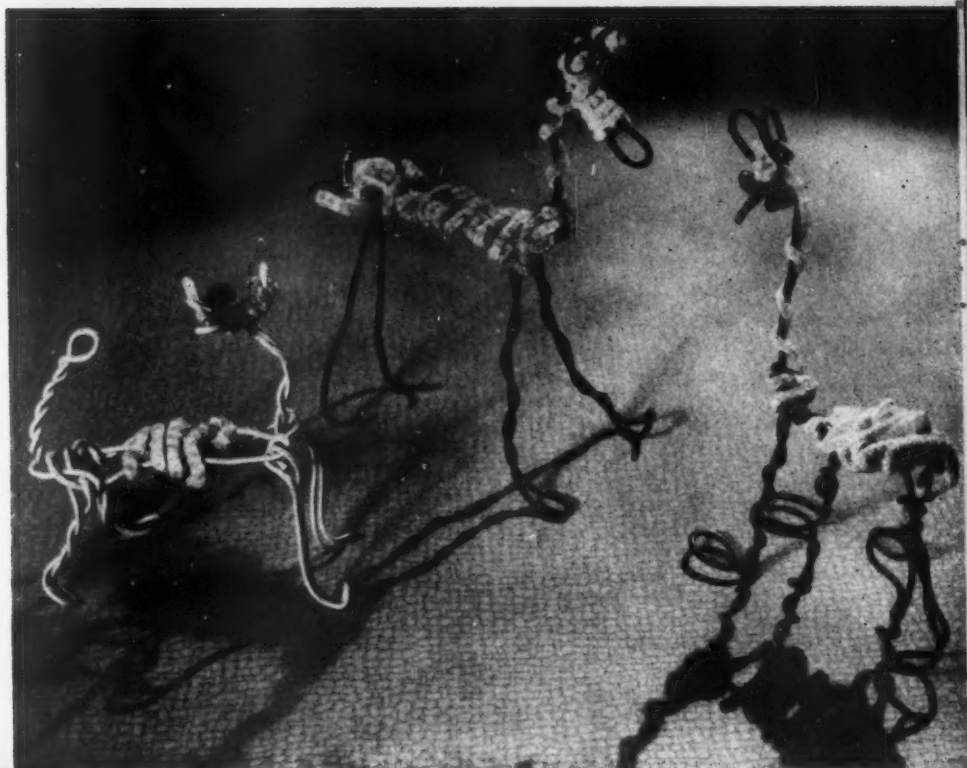


band wagon. Shiny beads and glittering sequins are just the thing for bright-colored insects, butterflies, dragonflies, ladybugs, beetles and even the lowly caterpillar. The children may even create some insects of their own.

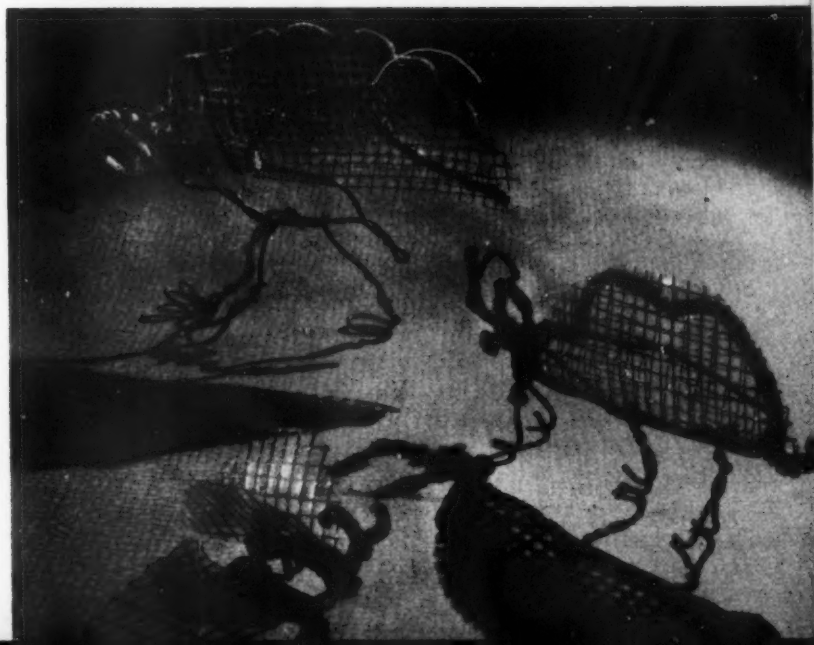
Pieces of sponge, Styrofoam, cork, spools, clothespins, walnut shells and construction paper were used for bodies. It took a lot of thinking to put everything firmly together. Eyes, which were often a pair of buttons, had to be fastened to a head and body. Legs had to be attached.

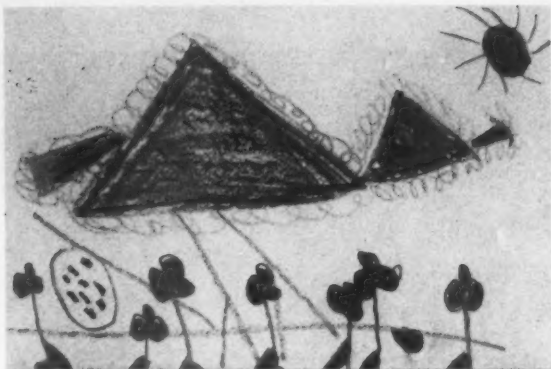
Colored pipe cleaners were a big help. Beads, pieces of old costume jewelry and even small Christmas tree ornaments began to take on new importance as they appeared in the children's creations. Wiggly caterpillars were devised from anything and everything fuzzy. One grew from a paper bon bon cup.

Some of the children stayed with their original plan of creating animals and others developed birds. But the insects stole the show. •



Construction requires considerable problem-solving. Student here has to think out ways to bend legs to complete grasshopper. Attaching materials for firm eyes, head, legs and antennae demands ingenuity.





"It was a rainy day. This bird got rain in his feathers."

Locked inside Steve were these pools of vivid color. What key set them—and him—free? A little gift bird? Or its death?

By LOUISE WILSON

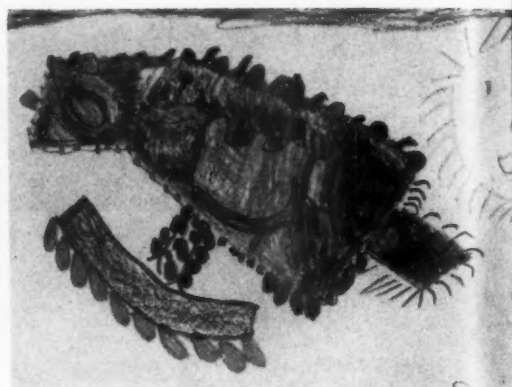
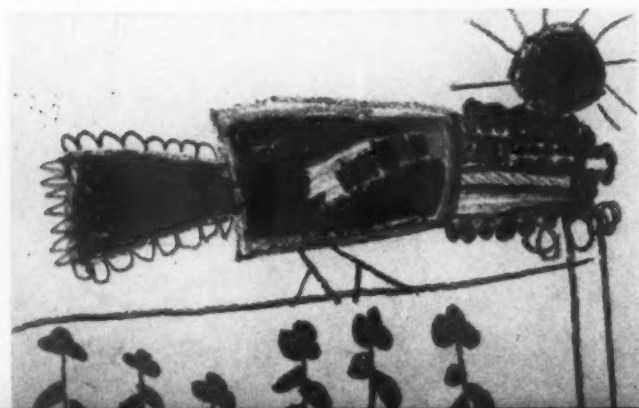
First Grade Teacher, West View School
Knoxville, Tenn., Public Schools

BOY MEETS BIRD

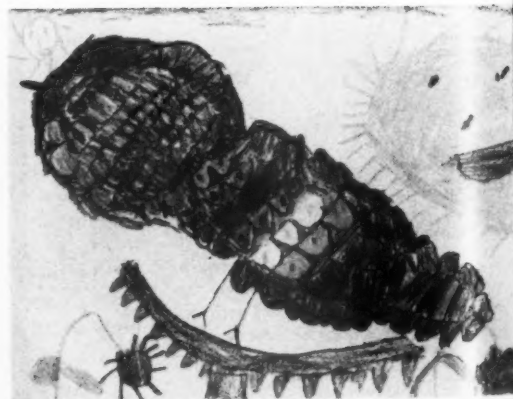


Steve's first bird "could even fly to the moon."

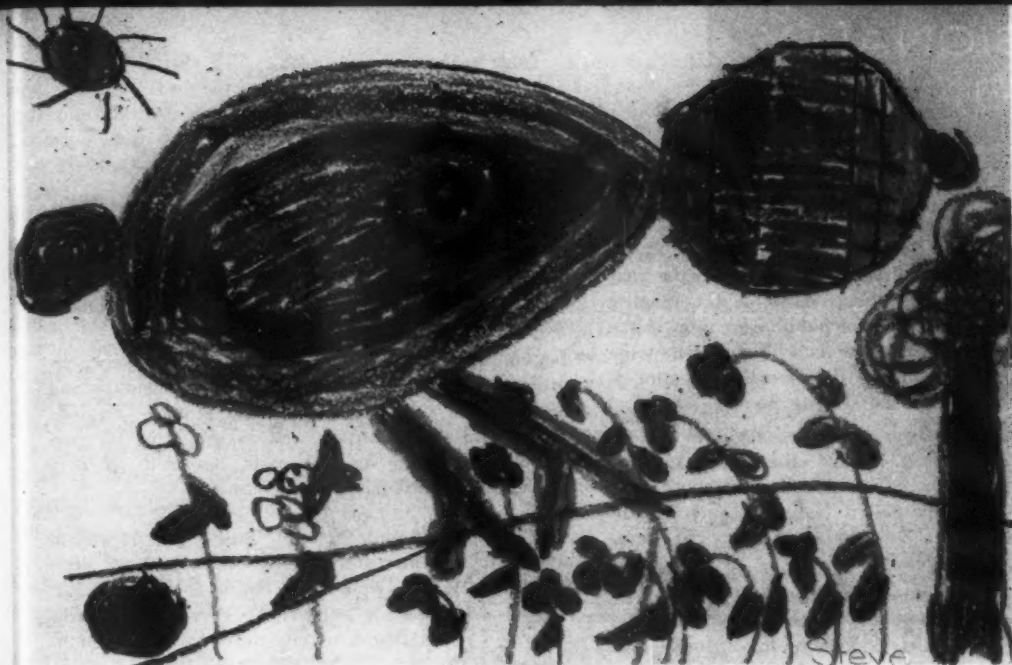
Drawn just after Steve had measles, "This bird had been flying around so much he got dizzy; everything turned black."



"This bird is looking for someone to play with."



This one's colors changed "because the sun is hot!"



"This bird is very happy because it is spring and the trees are getting green."

Steve was a chubby little boy with a bright, shining face when he arrived at school in September but he seemed to live in a dream world that excluded others. An only child, not yet six years old, his attention was easily distracted. He was interested in just one thing—the beautiful colors in his crayon box. Yet for several months he didn't attempt to use them. Finally colored marks began to appear on Steve's paper and later these began to take the shape of a house or a boy.

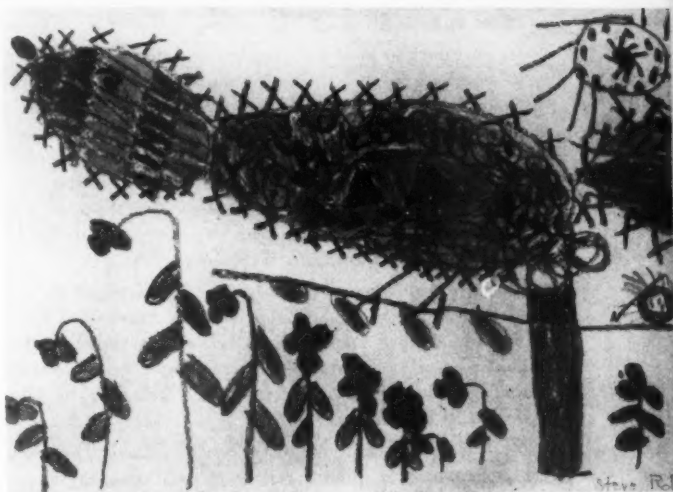
At Christmas time, Steve still lived in his dream world. What could be done to arouse his interest? Somewhere or somehow his teacher was failing to reach this little boy. She and the other children were still excluded from his private world.

When Steve returned to school after the Christmas holidays he had passed his sixth birthday.

"Guess what I got for my birthday?" he said. Then he told the class about a bird he had been given, but one morning he found the bird dead in its cage.

A few days later the teacher suggested that the children might like to imagine they were something other than themselves—something very pretty—and they might want to make pictures. That afternoon Steve showed his picture and told his imaginary story. It was almost unbelievable that a six-year-old's imagination could be so vivid. The color and design that had emanated from the heart and hands of this boy were breath-taking. The children in the room praised Steve's picture and listened in awe as he told his story:

"I love birds. I wish I could turn into a pretty bird like this one. I could fly all over the world. I could almost be like an angel. I could fly and fly. I could fly to everyone's house and play with you. I'd be the prettiest and best bird in all the world. Why, I could even fly to the moon."



"My prettiest bird is all dressed up for May day."

From that day on Steve drew birds, each one different. Everyone admired both his birds and his stories. Steve had stepped from his dream world and was now sharing his imagination with others.

When I asked Steve to give me his bird pictures, I explained to him that I knew he would like to share such pretty drawings with other people. My, how proud he was to think that other people would enjoy seeing his pictures!

"It will be almost like me flying around as a real bird and letting people see me," he said.

■ The 1958-1959 school year promises to be the year of big changes in our schools—possibly the greatest changes since the inception of public education in the United States. The realization is widespread that the schools have to be improved if American education is to meet new challenges now being posed.

More curriculum changes have been made and more experimentation started in this direction than ever before. Even greater efforts are forthcoming when effects of the recently passed National Defense Education Act of 1958, a \$900,000,000 four-year Federal Aid measure, will be felt.

There seems no indication that schools will sit and wait for this aid before they start research programs. The Georgia State Board of Education, for example, has authorized the expenditure of \$385,000 to support an expanded pupil-testing program. Its objective, according to **Dr. Claude Purcell**, State Superintendent of Schools, is to enable the schools to identify their brightest pupils and help the students find their aptitudes and abilities.

In an effort to give the students as wide a curriculum as possible, many schools, including New Hyde Park, Long Island, and Dallas, Texas, have extended their school days. Others, including Ocean City, New Jersey, have scheduled special Saturday classes for those students interested in math, science, art, etc. Some systems are scheduling evening classes: top students will be offered a two-hour advanced science class in Cheltenham, Pennsylvania, on Wednesday evening.

Foreign languages, especially Russian, are getting increased attention in the public schools. Stuyvesant High School in New York City, a school for superior students, has introduced a three-year sequence of courses that will enable students in their final year to take scientific Russian.

Most major school systems have embarked on an experimental or pilot program of introducing languages at the elementary level. Results of these experiments may well change all previous concepts of teaching languages to children.

■ Television teaching has at last become a real part of the educational scene with results yet to be evaluated. Fourteen experienced teachers from the metropolitan New York area, virtually all newcomers to show business, were given an opportunity to go backstage and learn many of the methods used by professional entertainers which they will need as they appear on educational TV during the coming year.

One group consisted of professors who will teach New York University's courses in government and mathematics. The other, and larger group, consisted of class-

ALEX L. PICKENS

Instructor in Art and Art Education
University of Michigan, Ann Arbor

room teachers who will appear on the new Board of Regents television project which began on September 22.

Beginning with 27½ hours of air time each week, the project will televise on closed circuit elementary and high school courses in Spanish, science, English, music, and citizenship as well as programs for pre-school youngsters and telecasts designed to help teachers with professional problems.

■ Plans for organization of statewide curriculum studies in fine arts and foreign languages have been approved by the Texas State Board of Education in Austin. These are a part of 11 curriculum studies ordered by the Board earlier this year. Curriculum studies are to be published during 1959.

■ Personal qualities that make for success in teaching will be the subject of a five-year study by the University of Texas College of Education. This project, the first of its kind in the United States, is designed to develop teacher education programs that will foster sound mental health on the part of teachers and pupils.

■ "Art in our Schools" was the theme of the exhibition of children's art sponsored by the Maryland Art Association during the recent meeting of the Maryland Education Association in Baltimore (October 16-18). The exhibition, prepared by art teachers in Baltimore under the supervision of **George Horn**, Baltimore City Department of Education, was designed to keynote the role of art in the schools of Maryland. **Theodore P. Foote**, Supervisor of Art for Allegany County, is president of the Maryland Art Association.

■ After doing some comparative shopping, the National Education Association's Committee on Tax Education and School Finance has found that education is priced attractively low. For example, an hour's schooling under a trained teacher in a planned program of learning costs only 33 cents while the average parent pays 50 cents or more an hour for an untrained baby sitter who offers limited activities and no program.

Other interesting facts and figures on the cost of public education are included in a sixteen page booklet titled *Compare the Costs* available from the National Education Association, Washington, D. C.

■ With the many changes occurring in education, the salaries of college and university teachers are still lagging far behind those of other positions requiring real academic excellence, a new study from the National Education Association indicates. Half of the college faculty members earn less than \$6015 annually

(an increase of only \$772 above the median of two years ago) and college instructors have a median beginning income of only \$4562. This is lower than many starting salaries in public schools.

These facts are reported in the NEA Research Division study titled *Salaries Paid and Salary Practices of Universities, Colleges, and Junior Colleges, 1957-1958*. Almost 77 percent of the nation's degree-granting institutions participated in this study which indicates that: the median salary of full professors is \$8072, of associate professors, \$6563, and instructors average \$4562.

Another highlight of the report: college salaries not only are poor but seem to be improving most slowly where improvement is needed most urgently—in the bottom brackets.

■ *Report Card, U.S.A.* is the theme of the 38th American Education Week, November 9-15. It will emphasize a long hard look at the problems posed by the space age. Special attention will be given to the questions: Where do we stand? How is America doing in the education of its young? Daily topics to be emphasized during the week: Character Building, Responsible Citizenship, Education and Survival, The Curriculum, The Teacher, Developing Talents, and Community Teamwork.

Tin Creche

(continued from page 12)

manger. The heavier seam strips make excellent supports for the roof. Straw and grass may be formed by cutting narrow, random slashes in strips of metal. The cutting process leaves the strips in natural twists and curls which catch the light. Bends and folds keep the strips in place on the roof or support the grass strips so that they will stand.

Various animals make up part of the scene. Flat construction creates interesting silhouettes for such animals as cattle and camels. A backward bend of the metal is all that is necessary to make them stand. Stilt-like props with a slash for the insertion of the body part make legs for the sheep and dogs. The students will develop many original techniques as they work with the metal such as

running short narrow strips through a slot in the head of the sheep, then twisting them slightly to form amusing horns.

The planning of the trees opens the way for much originality. Palm trees may be made from the round bottoms of cans cut to form leaves and then snipped in from the edge for a graceful feathered effect. The seam strips or bones of the cans make good supports around which narrow strips of tin may be wound for trunks. The top of the trunk section goes through a slot in the leaf section and the trees may be made to stand by various devices.

In assembling the various units either dark blue fabric or a dark blue silver-flecked paper provides an effective

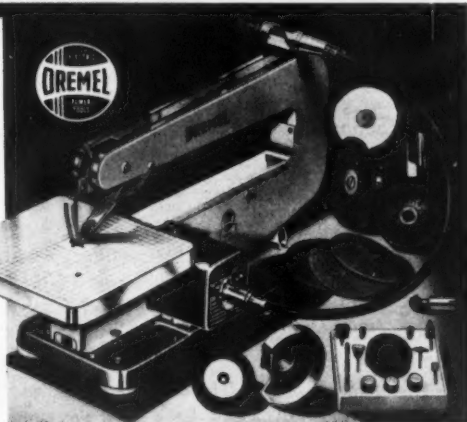
background, in contrast with sand-toned paper for the foreground. Free form, random-sized stars made from the bottom of the cans and punched for inserting pins may be pinned to the background. One three-dimensional star with long slender rays makes an interesting center of interest in the sky.

Appropriate lighting is important in the final assembling of the project. If overhead lighting can be arranged, as if from the stars, the effect is especially interesting. The play of light on the sharp bends and the curves of the metal contrasting with the dark background produces a striking and dramatic effect. The modern interpretation of traditional subject matter will attract much attention.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE



COLLAGE AND CONSTRUCTION IN ELEMENTARY AND JUNIOR HIGH SCHOOL by Lois Lord, Davis Publications, Incorporated, Printers Building, Worcester 8, Massachusetts, \$5.95, 1958.

A collage or construction is a very personal creation and for this reason it is difficult to transmit its aesthetic quality to others by description or photograph. Nor is it a simple matter to describe or write about collage or construction as a technique or medium in the art room. Lois Lord seems to have captured for the readers of *Collage and Construction* the uniqueness, spontaneity and freedom so vital in this form of expression. On the other hand, it is inevitable that some may regard a collage or construction as another in a series of art activities. Anticipating this, Miss Lord has interwoven philosophy, methodology and psychology in her book.

The adventure opened up in manipulating and experimenting with scrap or found materials is seldom matched in its appeal to children. It is not, Miss Lord points out, an aimless casual manipulation. In a collage or construction, the student brings form to creative action. These two forms of expression most often are the best means for students to achieve truly creative action. They are less inhibited by externally imposed values; they are less inclined to have fears about creating in terms of fixed visual symbols. Through descriptions of teaching situations, the author points up the potential role of the teacher in helping the student realize the most from the experience. The nature and range of materials is well presented.

The photographs and layout of *Collage and Construction* are most attractive. Let's hope the good intentions of the book are not abused by readers who feel these media are just two more activities in the art room. There is little danger of this for those who catch the real spirit of Miss Lord's book.

• • •

CHILDREN AND THEIR ART by Charles D. Gaitskell, Harcourt Brace and Company, 750 Third Avenue, New York 17, N. Y., \$6.50, 1958.

Art education has been enriched considerably this year by the large number of new books on theory and practice in the field. One of the most effective to appear thus far is Charles D. Gaitskell's *Children and Their Art*. Like others that have appeared recently, it is designed as a textbook to embrace the philosophy

IVAN E. JOHNSON

Head, Department of Arts Education
Florida State University
Tallahassee, Florida

and practice in the teaching of art. It succeeds in its purpose in that it is well organized, sequentially and comprehensively, without becoming too lengthy nor too biased in its point of view. In fact, it might be said that it is "middle-of-the-road". It is apparent that its author reflects his long experience in teacher-education in anticipating the needs and persistent problems found in many teaching situations.

Mr. Gaitskell divides his book into two parts, "Preparing to Teach Art" and "Teaching Art". The former sets the stage. The philosophical basis for art education as the author envisions it reflects much of the philosophies of John Dewey and Sir Herbert Read. Mr. Gaitskell has skillfully translated abstract concepts into real situations so that the reader may see the application to classroom art experiences. He describes typical situations to illustrate the theories he describes.

There will be those, this reviewer among them, who will question the chapter on *Studying Design*. In this chapter Mr. Gaitskell attempts through linear analysis of masterpieces to explain design concepts. This may be part of his intent to reach the less-oriented readers. However, it is a limited approach for the beginner in that it does not clearly explain the elements of design nor does it go beyond ((in this part of the book) the two-dimensional plane. What about sculpture, architecture, interior design?

Children and Their Art is comprehensive in its coverage of the problems of teaching art. The purchasing of materials, their storage and the nature of their use are well presented and classroom planning is also discussed and illustrated.

"Teaching Art", the concern in the second half of the book, covers a wide range of activities—media, techniques and evaluation. Good illustrations and drawings effectively complement the text.

In this portion of the book the author discusses art for the gifted student. Mr. Gaitskell's research, in the province of Ontario where he is director of art, is used to point up the approach he advocates in the education of the exceptional child.

The chapters on appreciation and appraising children's progress are fresh in their point of view. Here the author gives his reader a range of practices, yet underscores those which are the more rewarding in terms of effective learning in art for the student. He wisely avoids any formal approach to the understanding of great masterpieces. In evaluating the child's art emphasis is placed on its relation to the total growth of the child.

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Mr. Gaitskell is to be admired for the functional nature of his book and his courage in tackling so many questions that many art education textbooks leave unanswered.

ENAMEL ART ON METALS by Edward Winter, Watson-Guill Publications, Incorporated 24 West 40th Street, New York 18, New York, \$9.75, 1958.

The noted technical master of enameling, Edward Winter, has prepared a very comprehensive book on the craft. His *Enamel Art on Metals* is in a way an account of his experimentation in and development of the medium over a period of many years. The text is compelling and most informative.

In addition to the more familiar techniques, i.e., plique du jour, cloisonne and champleve, Mr. Winter describes several techniques that he has developed. He has kept his text free of the more technical terms and he writes with directness and clarity. It is apparent that his years of teaching have influenced the way he discusses the processes of enameling; his descriptions are easily understood. Step-by-step explanation of processes

in *Enamel Art on Metals* appears in the opening chapters. This is followed by explanations of the various techniques and the possible uses of enamels in the home, church or business. Information on the raw materials, tools, books and material sources is to be found in the latter part of the book.

Bas-Relief

(continued from page 9)

Because of the size of our relief, we decided that some reinforcement inside the plaster would be needed to give the work the strength to keep it from breaking from its own weight. When we had half the desired thickness of plaster poured, we laid chicken wire over the entire 48 square feet. To add more strength, we buried long steel rods in the plaster. Now we could feel sure it would hold together when we tried to lift the plaster from the clay.

Satisfied that we had enough plaster, we called in eight men who were to lift it up off the clay. It was an exciting moment. None of us knew whether it could be lifted or if it would be strong enough to keep from breaking. We had worked on it for a month and we felt that we had a good deal at stake. But, whatever the result, we knew that we had had fun and that we had done our best.

The men arrived during the art period. While everyone watched, the men took their places along one edge of the relief. At a given signal, they all lifted. It was over in a minute—a long and breathless minute for all of us. Even I wondered whether we would emerge as daring innovators or wasteful experimenters.

It was a great moment when the plaster was raised and we could see the crucial underside. There before us was our scene, each figure, each object standing out boldly from the background. Every texture, every fingerprint came out sharp and clear. It was undoubtedly the greatest moment in my eight years as an art teacher.

The relief was monumental. (This may be taken two ways.) It was also unwieldy. But we're glad we made it large and we hope that a permanent place will be found for it—somewhere.

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Shop Talk

(continued from page 4)

the latest school furniture that may be washed with plain soap and water, never needs refinishing, is squirm-proof and clatter-proof, write No. 221 on your Inquiry Card.

High quality WHATMAN water color paper is now available in block form in four sizes: 9x12, 12x16, 16x20 and 19x24 inches. The blocks come in both rough and cold pressed surfaces, 72-lb. and 140-lb. basis. They have heavy cardboard backs and covers and are sturdily made. A complete price list of all WHATMAN art products is available to you if you write No. 222 on your Inquiry Card.

For centuries men, women and children who live near the seashore in every country in the world have been fascinated by sea shells and inevitably developed the craft of making from them useful and decorative items. Unfortunately, shell craft all too often gets into the hands of inlanders in the reprehensible "kit" form, but this need not necessarily be. Florida's SHELART STUDIOS sell natural shells in great variety by the quart! For a copy of SHELART's 1959 wholesale catalog, 40 pages of shells (supplies for other unusual crafts, too) write No. 223 on your Inquiry card.

Another shell supplier is Avalon Manufacturing Co. who have developed inexpensive "kits" that include shells, but they are not the "how-to-do-it" type. Avalon's kits simply include the necessary materials



and tools such as cement and tweezers along with the shells, from which you make your own designs. For information and prices, write No. 224 on your Inquiry Card.

The publisher of the world's largest collection of bird and nature pictures sells them at very low prices in even small quantities to schools. The full-color plates, measuring seven by nine inches, include more than 500 birds, birds' eggs and nests, over 100 animals, and a great variety of plants, flowers, trees, fruit, fish, minerals and marine shots. For your free list of these educational pictures, write No. 225 on your Inquiry Card.

Overglaze china painting is a possibility for any classroom that has access to a kiln and it's a craft so fascinating that there are china painting clubs and societies in every country in the world. It's news to us that a magazine called THE CHINA

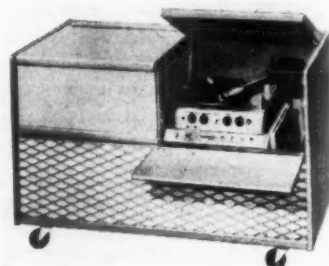
DECORATOR (published for almost three years) keeps fans up to date. Every issue contains enough information to get your students' enthusiasm fired up if not their actual designs. For more information write No. 226 on your Inquiry Card.



A lightweight slow-setting modeling material, almost white in color, that can be molded, cast and colored has just been introduced by a Minnesota chemical company. It is a special combination of materials called HOBBY-CRETE

developed through long experimentation to assure easy handling, maximum strength and minimum weight and sufficient working time to assure satisfactory results before setting. It is non-organic, non-flammable and when dry it is pure white in color, ideal for many uses in the art room including sculpture, casting, relief maps, modeling, etc. HOBBY-CRETE will take and hold color effectively and may be painted with water color, oils or poster paint. Dry or liquid color may be mixed into HOBBY-CRETE, too. For more information and prices, write No. 227 on your Inquiry Card.

A single-unit, movable audio console designed to serve multi-purpose duty as a



public address system, record player, audio visual aid and listening center in the classroom has been introduced by BRUNSWICK-BALKE-COLLENDER (who, in case you think they make nothing but bowling lane equipment, have a big school division). The school console features a Califone transcription player, twin eight-inch extended range speakers, a hand microphone, tape recorder storage accommodation, stroboscopic 16, 33½, 45 and 78 RPM speed selector and twin head sets (for stereophonic reproduction) as standard accessories—all compactly housed in a 47½x29x22-inch cabinet on wheels. For more information and prices, write No. 228 on your Inquiry Card.

Standard equipment in today's classroom is the filmstrip projector and news of improvements is always welcome. Graflex Inc.,



has brought out two new SCHOOL MASTER models, one 500 and the other 750 watt. They feature a completely new optical system plus the recently developed Sylvania Tru-Focus lamp, which according to the manufacturer results in greatly increased light output—from 15

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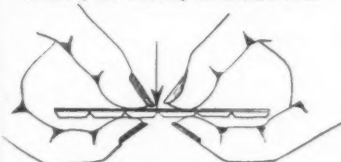
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to 30 percent over previous models—thus making the new projectors particularly desirable for use in rooms not completely darkened. Both priced under \$100 these projectors retain the well-known features of previous models in the SCHOOL MASTER line. For more information write No. 229 on your Inquiry Card.

A Wisconsin crafts supplier features the personalizing and decorating of glassware with ETCHALL, the "miracle etching cream". It's fast, easy and safe in the classroom, and children can do glass etching of professional quality with a few inexpensive materials. For additional information write No. 230 on your Inquiry Card.

A self-setting permanent modeling clay that requires no firing yet becomes hard as stone is MODEL-LIGHT. The manufacturer (who also supplies CLAY-PLAY, a pliable plastic clay that never hardens and can be used over and over) has a brochure describing his products that also gives concise instructions on clay methods—shaping, coil and slab. For your copy of this brochure, write No. 231 on your Inquiry Card.

Whether your line is teaching English, arithmetic, art, crafts or cooking, we'll wager you'd like to get your hands on a sharp knife — or two sharp knives, one for your classroom and another for your kitchen. Nothing seems so hard to find—for either kitchen or classroom — as a "good" knife. Yet there are many



cutlery importers and cutlery manufacturers who provide excellent tools, and we think we've found one of them. GRIFFIN of Rochester, N. Y., manufactures replaceable blade knives, knives for stencils, etching, gold leaf and a dozen other types. A popular arts and crafts item is shown in the illustration. For more information, write No. 232 on your Inquiry Card.

A revolutionary new power workshop especially designed for elementary and high school arts and crafts work is Dremel's MOTO-SHOP. Powered by a ball-bearing rotary motor with a unique power



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Life Class

(continued from page 24)

progress in art and they demonstrated it in the criticisms that they made of their work. We displayed our early compositions and compared them with the newly-completed work. It was important for them to see these in contrast. It was graphic evidence of the progress they made in one month.

As an art teacher, I believe it is important for young people to know what their peers as well as the teacher think of their work. Most important, real progress can only come when the artist sees for himself that he has made progress. This process can be developed by providing the experiences through which he can be taught, by retaining a chronological sequence of his art works that the pupil has access to, and by providing experiences through which he can develop his critical skill in a healthy social environment. •

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THEME: "OUR TOWN" is the theme of the exhibition. Here is a fine opportunity to encourage careful observation. Children will discover endless possibilities for pictorial compositions based on their own community.

ELIGIBILITY: Any child in a public, private or parochial school in the United States from kindergarten through grade eight is eligible to submit paintings.

MATERIALS: Paintings may be made on any type of paper or cardboard. Any art medium that will not smear may be used — crayons, inks, water color or a combination of media.

SIZE: Maximum size for a painting is 18x24 inches. While there is no minimum size, children are encouraged to use large paper (preferably 18x24) and fill the space with full, brilliant color.

MATTING: The work submitted should not be matted. *Arts and Activities* will provide mats for each picture included in the exhibition.

IDENTIFICATION: To be eligible for the exhibition, each entry must have printed on the reverse side the title of the picture, the name of the child, his age, grade, school, name of teacher, city and state. This is important. Be sure this information is plainly shown on the back of each painting.

MAILING: All pictures must be mailed flat between heavy cardboard. They must be mailed postpaid and postmarked not later than February 1, 1959, to:

F. Louis Hoover, Editor
ARTS AND ACTIVITIES EXHIBITION
Illinois State Normal University
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STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF ARTS AND ACTIVITIES MAGAZINE published monthly except July and August at Skokie, Ill. for October 1, 1958.

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(My commission expires Mar. 10, 1962)